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that, on different occasions, I have advanced the same hypothesis in a more or less categorical form. In my dissertation, *Die Sprache des Rituals von Durham* (Helsingfors, 1890), p. 77, I suggested that the plurals in -eð (*giscineð*, etc.) were "vielleicht eine Analogiebildung nach der 3. Sing." In my article "Über die Verbreitung des sogenannten *u-(o-)*Umlauts in der starken Verbalflexion des Altenglischen" (Herrig's *Archiv*, Vol. 89, p. 143; 1892), on mentioning the plural forms *genimeð*, etc., in the Lindisfarne Gospels, I added: "dabei sind die singularen Endungen zu beachten, welche eine Übertragung der Singularform vermuten lassen." Finally, in my treatment of the language of the Rushworth Gospels in the *Bonner Beiträge zur Anglistik*, Heft x (1901), p. 129, in reference to the plural endings -eð, -es, I used the words: "Es handelt sich hier nicht um eine schwächung des endungsvocals, bezw. um eine übertragung der endung des sing., sondern wie die formen *cymeð*, *cweðeð*, u. s. w., beweisen, um die anwendung der singularformen in pluralischer funktion."

I beg to add that I have not yet read the dissertation of Dr. Rodeffer.

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PROFESSOR BERNAYS' LIBRARY.

To the Editors of Mod. Lang. Notes.

SIRS:—The library of Michael Bernays, late professor of German literature at Munich, has recently been presented to the University of Chicago. As Bernays worked entirely from the comparative point of view and specialized in the eighteenth century, his collection, which consists of some nine thousand volumes, is rich in original editions of Goethe, Schiller, Lessing, Wieland, Herder, Haller, Bodmer, Breitinger, etc., etc.; Voltaire, Rousseau, Diderot, Houdar de la Motte, Marivaux, etc., etc.; Metastasio, Alfieri, Gozzi, etc., etc., and in works on these authors, especially on Goethe and Schiller. The collection further contains many valuable German periodicals of this epoch, e. g., "Discourse der Mählern," "Horen," "Propyläen," "Thalia," also *Musenalmannache*, *Taschenbücher*, etc.

The romantic movement in various countries is represented by editions of Wackenroder, Tieck, the Schlegels, etc.; Chateaubriand, Madame de Staël, Monti, etc., etc.; the "Athenäum," "Europa," etc.

In addition to eighteenth and early nineteenth century material, are found a few important works bearing on the Middle Ages and a consid-

erable number dealing with the seventeenth century, especially in France; furthermore, an important Dante collection, several Petrarch editions, Tasso, Ariosto, etc., etc.

As ancillary to the main collection should be mentioned valuable matter on German philosophy, on political and church-history; moreover, several rarities, as Magnin's "Les Origines du Théâtre moderne," Adelung's "Magazin für die deutsche Sprache," Bayle's "Dictionnaire historique et critique," etc.

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LUFTKEGEL.

To the Editors of Mod. Lang. Notes.

SIRS:—The game of *Luftkegel* (cf. 'Query,' *Mod. L. N.*, vol. xx, p. 126), is played with a set of regulation nine-pins, set up, as in the regular game of nine-pins, with the king at the centre. As I saw the game a year or two ago at Maulbronn, Württemberg, it was played in a garden, the pins being set up on a slab of stone, which had marks to indicate the proper position of the pins. The player stands some ten feet from the pins, while the ball, when at rest, hangs suspended from a point above and between the player and the pins. The length of the rope is such that the ball, when properly swung, can reach all the pins, while it never touches the ground, but gyrates through the air—hence the name. The player has three shots, and the scoring is not by the mere number of pins down, but according to the various more or less difficult combinations which remain—the highest possible score being, if I remember correctly, when the king pin remains alone. I am told that the game, in reduced size, can be had at toy-shops in this country, my informant, however, did not know the English name by which it passed.

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CORRECTION.

In the May number of this journal, page 135, second column, second paragraph, read: The *Biographia Dramatica* records under "Narcissus" only the translation of the comedy of J. J. Rousseau, which is obviously out of the question, etc.